

19

19



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**Philadelphia
College
of Art
Annual
1965**

FOLIO

378,748

P53

1965

wp. 3

Since the Annual you are about to look through is the first "yearbook" the Philadelphia College of Art has ever had, its mere existence would seem to make it a landmark. It is unique, though, for another reason: in its individual, even idiosyncratic way, it sums up the excitement, the vitality, and the temperament of our school. Because it represents a college whose curriculum is oriented toward visual communication, the Annual is primarily a visual experience. Besides this introduction, therefore, you will find no other text.

This is, moreover, a personal statement. The initial conception and all the labor was that of one man, a student who - as far as I know - was given a free hand to do whatever he wanted. Possibly our artistic freedom here at The Philadelphia College of Art has made us blasé, but the fact that a student would be entrusted with such a responsibility bespeaks an unusually far-sighted and adventurous faculty and administration.

Ordinarily, yearbooks are dull affairs: the products of committees and sub-committees, of staffs and advisors and experts, of scores of gifted men and women who - forced to work as a team - usually manage to lose whatever made them individually valuable and are virtually compelled to turn out a dreary replica of every yearbook of every graduating class of every college.

You have seen countless of them: photos of disembodied faces nailed down next to personal data (nicknames, ambitions, and club affiliations) whose very formality proves the impersonality their administrators would hasten to deny; group pictures of a room full of stiffes that would warm the heart of any social realist or mortician; the cafeteria chef and his staff in their hospital whites; the bilious football coach and his boys; the members of the Chess Club who - by the looks of them - will probably all wind up in the CIA; the Poetry Club; the fraternities; the sororities; the daisy chain. Photo after dismal photo. Pose after studied pose. Everything is clean, rigid, well-ordered, symmetrical, with the deceptive brightness of a military inspection in the split-second after reality has frozen to attention, before the chaos of real life resumes once more.

You will find no lies in this Annual: no dull, bureaucratic deceptions. The poses, when they occur, are nude, without covering and ornament. You will find the disorder and beauty you have become accustomed to, unaware of how precious and unparalleled it is. You will find the loneliness and the gregariousness that - far from being obstacles - are the twin poles of creativity. You will find yourself and your classmates in moments of disciplined absorption and of relaxed frivolity.

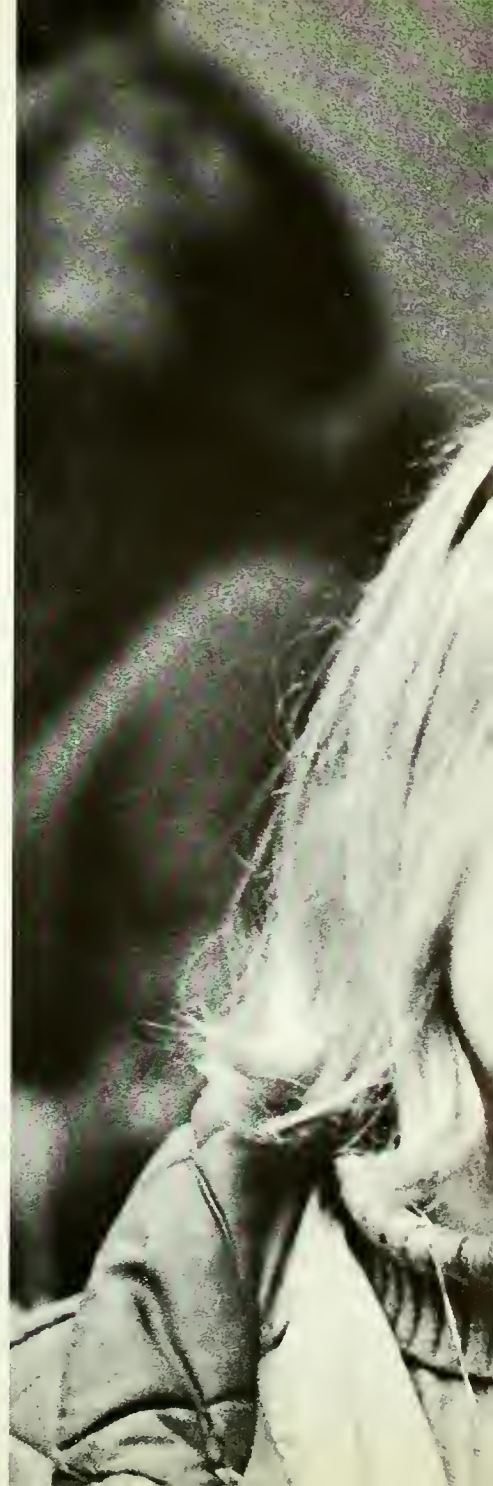
And so, where you may have expected a "yearbook," a plodding chronicle of one of the most crucial experiences of your life, you have been offered a love poem.

Tom Doulis

4.15-2-12-1986































DOWN
WITH PCA →
PROFESSIONALISM
START A REVOLUTION TO
END DESIGN ! JHMCW

DOWN WITH

JAMES

WILLIAMS
DOWNNESS











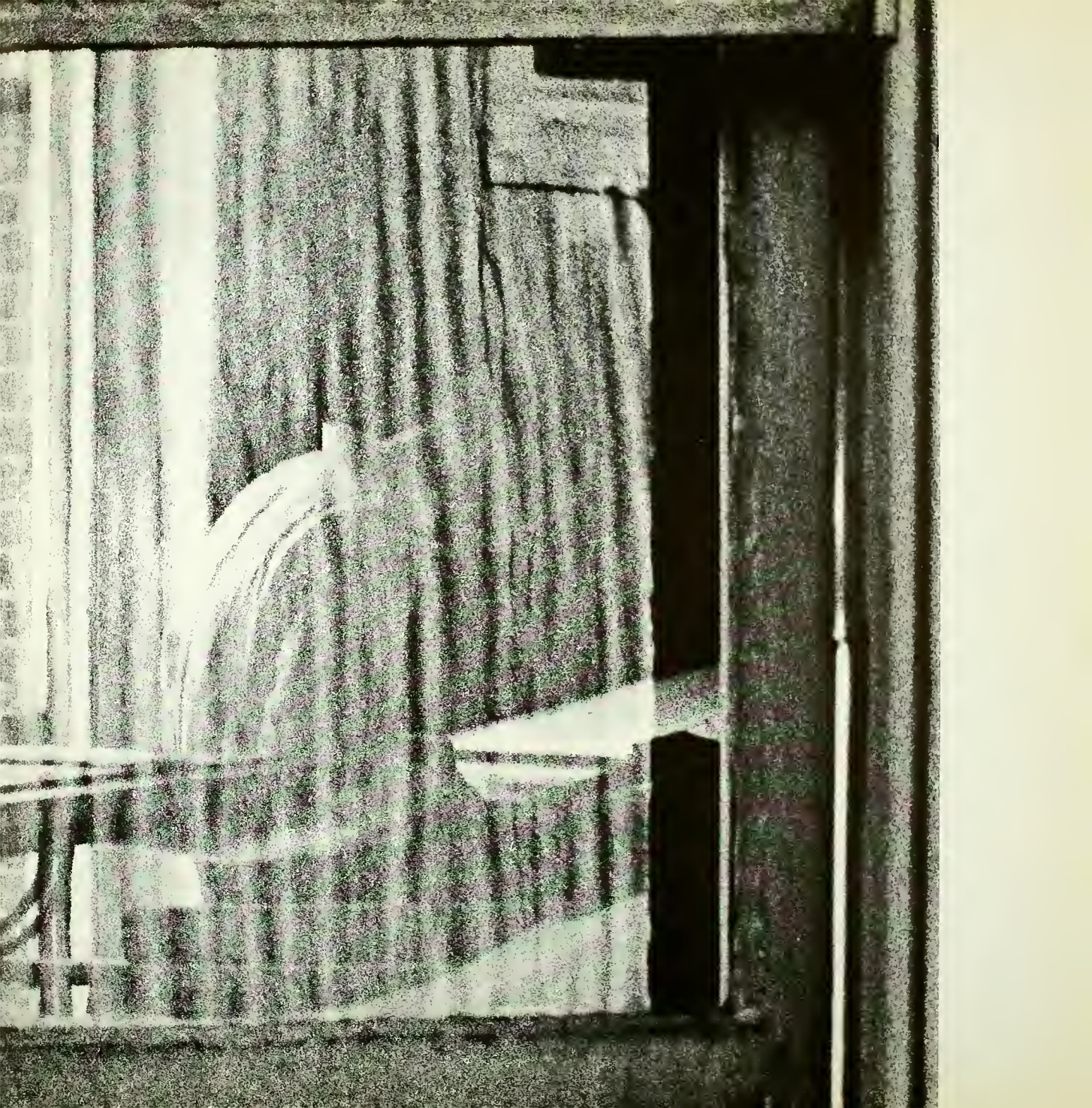








































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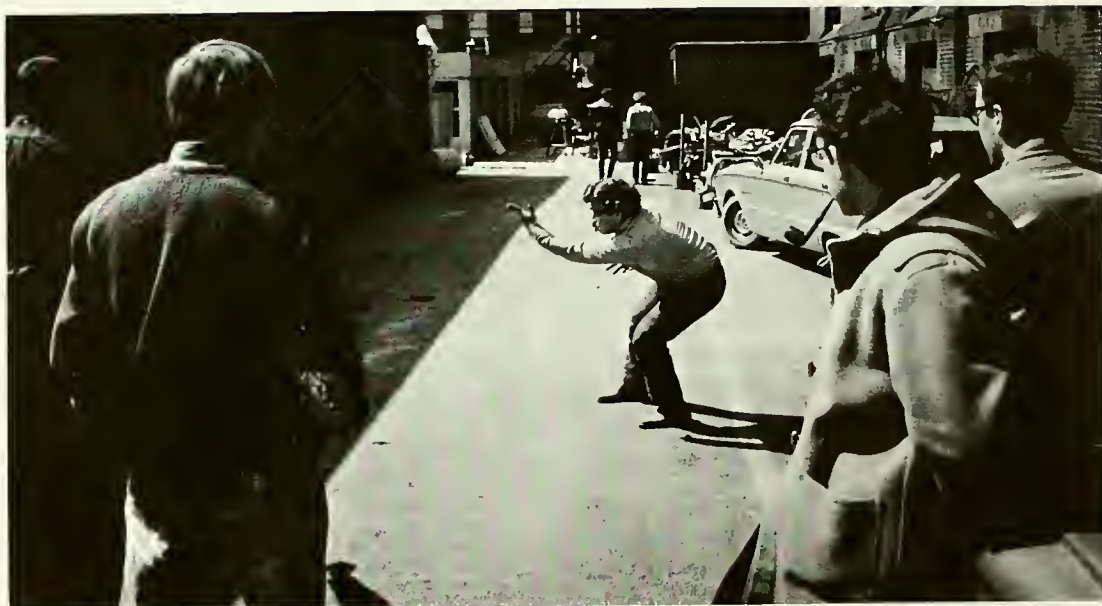




























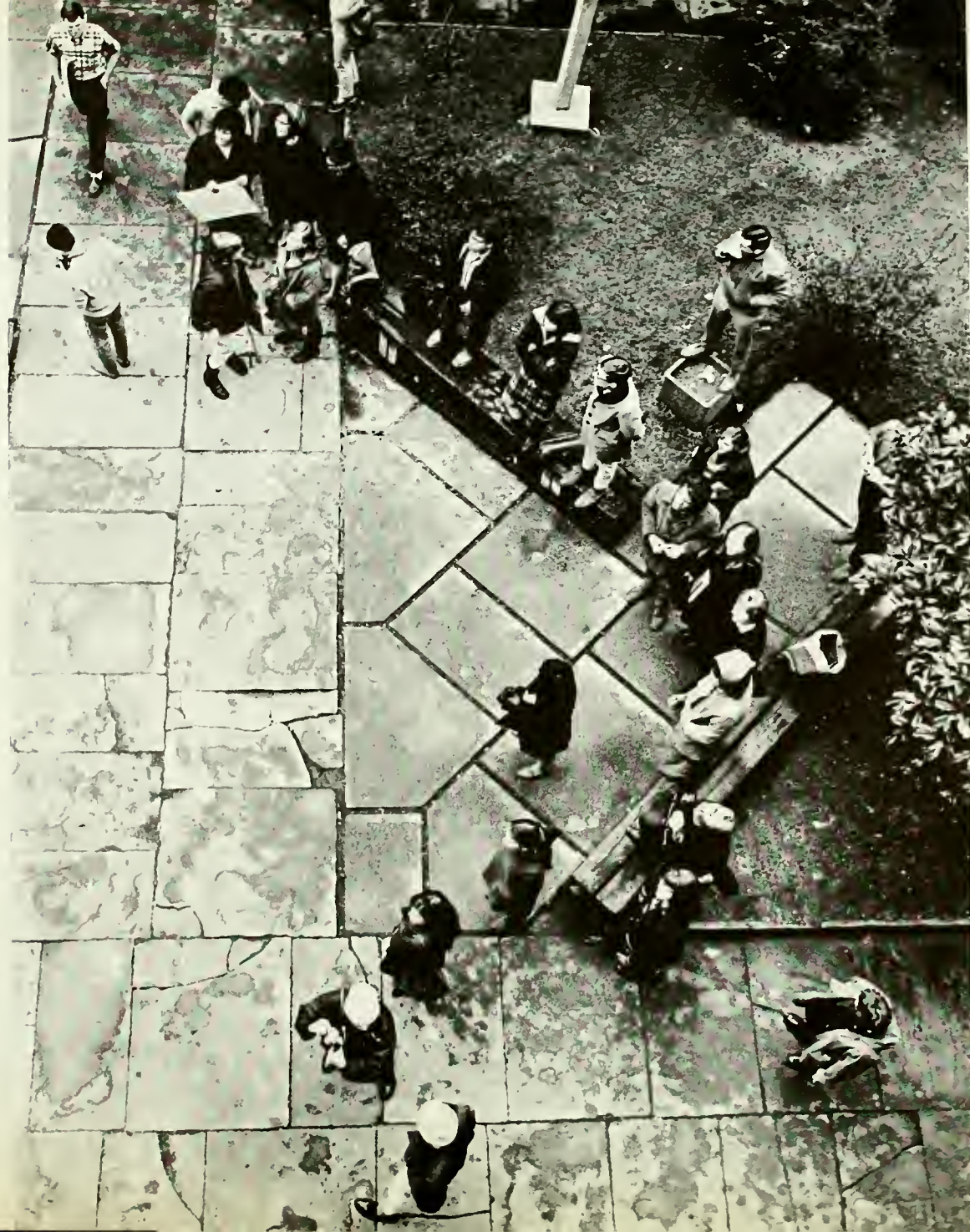




















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Joseph Carreiro, Director of Faculty

Moris Weiss, Business Manager





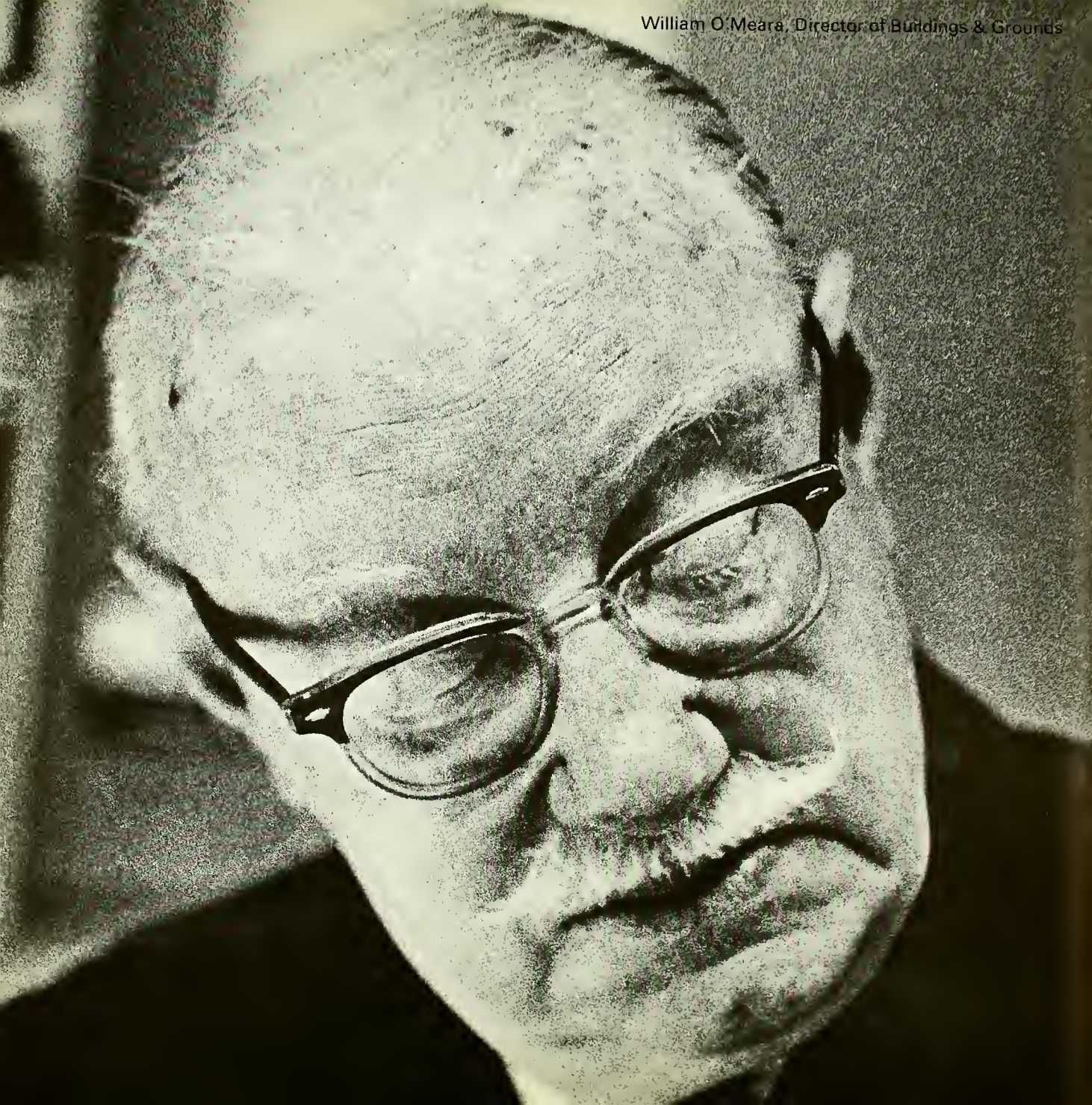
I. Glenn Stroud, Associate Director of Student Affairs



Joseph Carver, Assistant Director of Admissions



William O'Meara, Director of Buildings & Grounds



Robert Seymour, Director of Public Relations



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The faculty members as they appear from left to right on the preceeding pages

George Bunker
Thomas Doulis
Al Ignarri
Sol Mednick
Ray Metzker
Joseph Fiore
Biagio Pinto
Benjamin Schliefer
Jim McWilliams
David Warner
Natalie Charkow
Richard Stetser
Dennis Leon
Albert Gold
Larry Day
Leonard Lehrer
Charles Bernette
Richard Reinhardt
Mitzi Melnikoff
Edna Andrade

Larry Curry
Robert Keyser
Brie Taylor
John Meister
Jerome Kaplan
Claire Van Vliet
Bernard Hanson
James McWilliams
Paul Partridge
Dorothy Grimm
Paul Keene
Joseph Krush
William Barnett
John Foster
Boris Drucker
Jane Eisenstadt
Ben Eisenstadt
Louis Mendez
Fred Schwartz
Gabriel Lucas
Robert McGovern
Shirley Ruben
David Burgess
Karl Sherman
Jean Burns
William Hague
Sol Libsohn
Murray Weiss

These faculty members do not appear in the preceeding pages

Eugene Baguskas
Raymond Ballinger
Jane Baltzell
Isa Barnett
Morris Berd
Marvin Bilek
Leo Brandenburger
Dante Cattani
Gilbert Cohen
Jean Cohen
Sol Calvin Cohen
John Condax
Robert Cox
John Cook
Samuel Dion
William Erwin
Ruben Eshkanian
Louis Forman
Marian Garfinkel
Leslie Goldstein
Dorothy Graham
David Hare
Allen Harris

Richard Hood
Daniel Jackson
Louis Jacobs
Edith Kaplan
Kenneth Kinman
Irwin Krakow
Lisa Langley
John Loftus
Richard Massarella
Oscar Mertz
Yale Nathanson
William Pennock
Miriam Pennypacker
John Pyle
Aurelius Renzetti
Clarissa Rogers
Donald Sandstrom
Vivian Shapiro
Morris Shulman
Olaf Skoogfors
John Slater
Harry Soviak
Raymond Spiller
Doris Staffel
Gerd Utescher
Petras Vaskys
Marcia Wood
Dick Yeager

**stu
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Student Council

Kevin Miller, President

Bruce Johnson, Vice President

Sharon Malian, Recording Secretary

Linda Kair, Corresponding Secretary

Carol Kimons, Treasurer

Mr. Glenn Stroud, Advisor

Nous

Barry Selig, Editor

Steve Alterwein, Business Manager

Ner Beck, Art Director

Irene Finkel, Secretary

Mr. Thomas Doulis, Advisor





1965

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class





Illustration

Gail Abowitz
Fred Beaver
Philip Corey
Kenneth Dennis
Nancy Dodson
Joanne Drew
Donald Dyen
Katy Eisenstat
John Gibson
John Harmer
Douglas Hoffman
Rhoda Koff
Eugene Krall
Bari Kreiskoff
Larry Laslo
John Laudenslager
Thomas Lulevitch
Edwin Morris
Betty Okerson
Nancy Oughton
Charles Rosner
Nancy Shoeder
Frieda Senn
Ira Shander
Gwendolyn Smith
Janet Smith
David Swift
William Swink
Richard Tomita





Advertising

Louis Donato
Barry Eisenberg
Gail Gertzman
Ronald Gornstein
Beverly Holl
Steve Kaplan
William Kock
John McGahey
Thomas Nicholas
Bruce Penzur
Robin Price
Henry Pujol
Judith Randle
Alice Rhodes
Jack Riley
Rachel Steinhardt
Barbara Wojciehowski

Fabric Design

Sidney Estreicher

Joan Garbeil

Theodora Haering

Cydonia Rapaport







Photography

David Giles

Elwood Glaser

Miriam Spencer







Art Education

Diane Bevan
John Borges
Gail Brown
Marie DeCaro
Charles Diamond
Judith Eby
Terry Gardner
Anne Gargaro
Marilyn Hirsh
Bonnie Kurland
Donald Lantzy
Carolyn Lochmiller
Patricia Narketh
Arvela Odd
Clayton Redwood
Gloris Rudolph
Arlene Shander
Bernice Shapiro
Geraldine Spangler
Mary Lou Todd
Diane Waxman
Doris Whiteman
John Wade
Lisa Werchow

Painting

Barbara Bodnick
Marvin Brown
Sandra Glatfelter
Margretta Goldstein
Francine Honowitz
Steve Jaffe
Rona Kanefsky
Edith Neff
Michael O'Neill
Michael Patchen
Boris Putterman





Printmaking

Shirley Bernstein

Patricia Del Palazzo

Ronald Linder









Sculpture

Nosta Boll

Lynn Clayton

Frank McMullen

Doris Goldman

William Ramage

Donald Robb

Rochelle Silver

John Wagner

Frank Zadlo

Industrial Design

William Anderson
Richard Benham
Marilyn Calderoni
Barry Castle
Edward Cheslock
Raymond Fischer
Harvey Hanig
Victor Koch
Richard Netzel
Edward Wittner
Robert Yagura



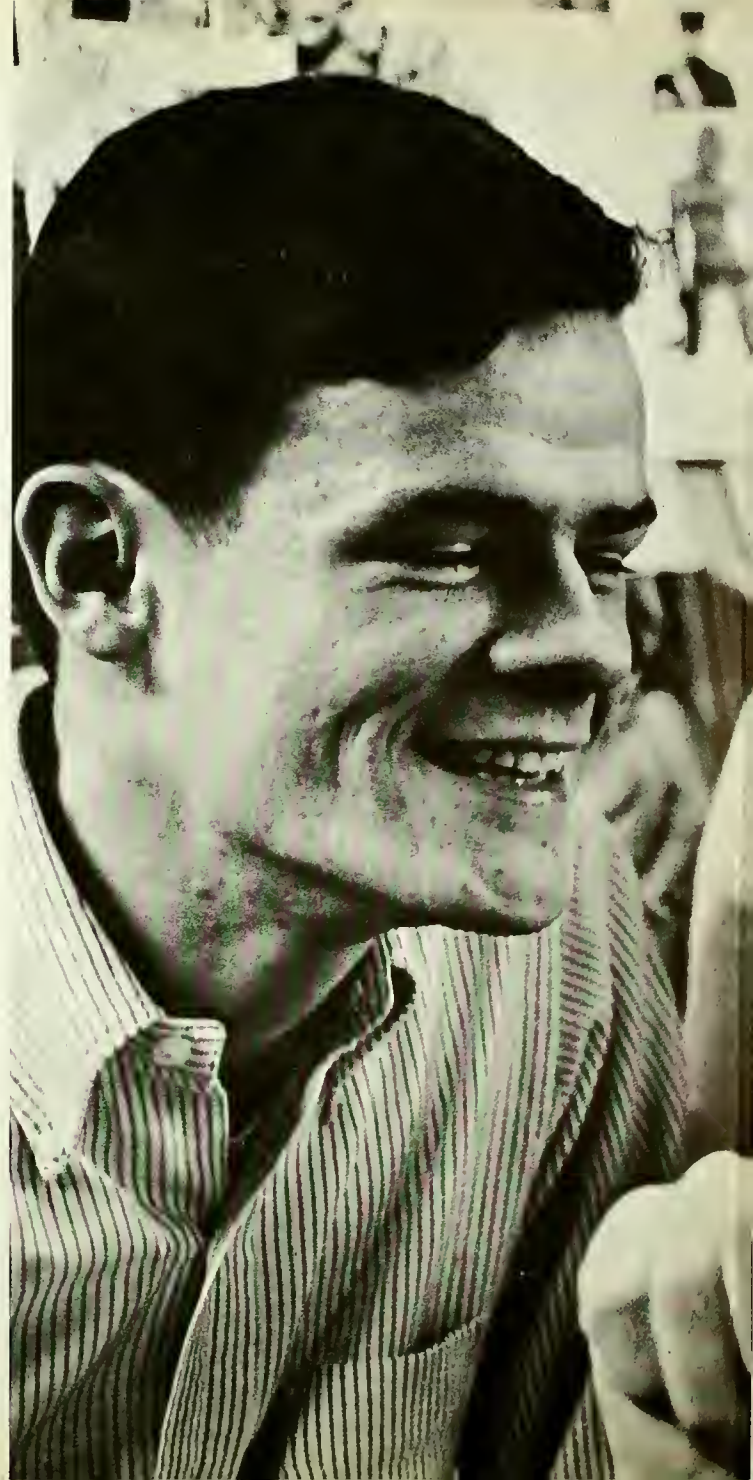


Dimensional Design

Roger Bowman

Myron Brody

Matthew Cunniff









Interior Design

Robert Bruckman

Matthew Capizzi

Robert Memear

John Weber

by Anthony S. Lane

65

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378.748 P53 1965 cop.3
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65